JOHN ALVEY TURNER'S MUSICAL MONTHLY

KEYNOTES

"THE SUCCESS OF KEYNOTES IS THE KEYNOTE OF SUCCESS."

KEYNOTES HOUSE, 68, NEW OXFORD STREET, W.C. EDITED BY D. C. FAIRWEATHER Telephone: MUSEUM 4388.

We do not necessarily associate ourselves with the views expressed by contributors to KEYNOTES

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Editorial.

IN spite of heat waves and the holiday season, we are glad to say that interest in our instruments is well sustained, and we can look forward with confidence to a very successful autumn and winter season.

We hope that the present issue of KEYNOTES, which has, for this month only, been reduced to twenty-two pages, will be found to be full of interest.

The account of the first meeting of the Liverpool KEYNOTES Club on page 470 should encourage others to follow the excellent example of Mr. A. E. Lewis and his enthusiastic supporters. During next winter we shall hope to receive the welcome news that many other districts have started a " KEYNOTES Club " of their own.

The forthcoming concert to be given by members of the KEYNOTES B. M. and G. Club, London, to the Y.M.C.A. members and associates in October (details on page 470) is a sign that the interest of those outside the club itself has been substantially aroused.

In last month's issue the date of Mr. Edward Fairs' recital was erroneously given as 17th October. This noteworthy occasion will be *Saturday, 16th October* at the Wigmore Hall. Early booking is advisable, as the evening promises to be a great success.

The sympathy of all readers of " Keynotes " will be extended to Mr. Philip J. Bone, whose brilliant articles on the Guitar are so widely appreciated, on the death of his wife, who passed away last month at Luton.

The late Mrs. Bone was herself a talented musician, and she will be sadly missed by all who had the privilege of knowing her.

Zither Banjo Technique.

ARPEGGIOS (*continued*).

BY BERNARD SHEAFF.

IN this month's little study will be found an interesting figure for the right hand which is, however, not at all difficult to play with the fingering indicated. It is, in fact, quite elementary double fingering, which gives the player every opportunity to concentrate on the production of a perfect tone.

The thumb and 1st finger, it will be seen, are used almost entirely. For the Zither Banjo I think it is preferable to be orthodox and use the 2nd finger of the right hand for the last note in each bar, whereas players using Morley's system for the Ordinary would of course, finish the bars with the 1st finger.

This month's illustration is a little more detailed inasmuch as it is indicated that the bass note com mencing each bar must be allowed to sound for the entire bar. But the arrangement and movements of the left hand make it possible for the 3rd and 2nd strings also to continue sounding until the last note in each bar is played. To obtain this smooth, legato effect depends very much on the player's ability with his right hand.

In order, therefore, to watch the right hand very carefully and to become thoroughly conversant with the requirements of the exercise as regards this hand alone, it is best at first to play only the chord shewn in bars 1 and 2. When the left hand is on this 5th P. chord, the player may commence with all the attention concentrated on the action of the right hand.

In the first place the time and rhythm must be perfect *i.e.*, the notes forming the arpeggio must follow each other with perfect evenness and precision, the first note in the second bar following the end of the first bar exactly in its place.

As I have mentioned in previous articles, there must be no suggestion of a pause between the bars, which would give an incorrect effect similar to that resulting from a flute player or singer repeatedly taking deep breaths at the end of each bar.

The next task is to eradicate carefully any dissimilarity in the quality of tone. And each note must also have the same *quantity* of tone. If practice is commenced, *p*, *each note* must be *p*, and neither the two fingers nor the thumb must be permitted to get out of control at any point in the right hand passage and accidently strike a string harder or softer. When this very valuable accomplishment is attained, the same may be attempted *mf* then *f*.

There is every opportunity for the introduction of light and shade into the exercise, but it is necessary, before attempting this, to be able to produce a prolonged series of notes all of one "colour," hence the foregoing stipulations regarding the acquisition of right hand control.

The difficulty, if any, in the left hand will be found in changing some of the left hand positions without creating the "taking breath" effect.

The first change in the exercise, from the 5th to the 8th position (bars 2 to 3) is simplified by the use of the open 4th string which obviates any hasty or jerky movement. The fingers at the 8th position in bar 3 *may* be placed down practically together, but it will be found useful to take advantage of sliding the 4th finger from A to C when changing. The 3rd finger, dropping on B flat on the bass string, obtains the chord for bar 4.

The chord in bar 5 is also made with one movement, but for bar 6, where the 2nd finger has to stop both the 3rd and 4th strings, it will be found infinitely easier if the 2nd finger (stopping E and A) and the 1st finger to obtain G are placed down, together, first. Then, during the playing of these three notes, the 4th finger may be placed on C sharp, in readiness for its appearance at the end of the bar.

In changing to bar 7 the 4th finger slides from C sharp to D, and at the end of bar 8 slides back to B flat.

In bars 8 and 9 the 2nd finger again stops the 3rd and 4th strings together. The modulation of the 2nd string note F in bar 9 to E in bar 10 is effected by sliding back the 1st finger the necessary one fret, the other fingers already in position not being raised or altered at all. This first finger on E can then remain down while the other fingers are brought into position for the chord in bar 11, the 4th finger again remaining on the string and sliding back to A.

The remainder of the bars are so similar as regards chord formations with the left hand that I do not think it necessary to treat each of these separately. The 7 B (on the four strings) in bar 19, however, it should be noticed can remain down also for bar 21. To obtain the chord in this latter bar it is not necessary to raise the 1st finger after bar 20. Simply add a barre—on the three upper strings—with the 2nd finger, and place the 4th finger on C. Bar 22, although the notes on the three upper strings are the same as those in the preceeding bar, requires a rearrangement of the fingers to accommodate the changed bass note. It is intended that the exercise should be played at about the speed of waltz time, but it should at first be played slowly, and no attempt be made to increase the speed until it can be played quite smoothly.

I regret that the engraver made another small error in the July illustration. This will be found in the first bar. The 6th note, appearing as F sharp on the 4th string, should be A on the 3rd string.

SOME DATES TO REMEMBER.

MONDAY, 9TH AUGUST.

Meeting of KEYNOTES B. M. and G. Club at Y.M.C.A., Tottenham Court Road, W.C.

SATURDAY, 16TH OCTOBER.

Edward Fairs' Recital at Wigmore Hall.

FRIDAY, 10TH DECEMBER.

First Annual Dinner of KEYNOTES B. M. and G. Club at Pagan's, Great Portland Street.

IN OCTOBER.

Concert Given by KEYNOTES Club to Y.M.C.A. Members.

The Mandoline.

EMBELLISHMENTS (*concluded*).

BY PASQUALE TROISE.

HAVING given you examples of the various signs and embellishments of music used in Mandoline playing, I would ask my readers to study and practice them well and make themselves thoroughly familiar with these accidentals which frequently occur. Also, I want you to understand well the importance, uses and effects they have on the music. It has been said that a "Wall without pictures is like a house without windows." The same may well apply to music without accidentals or embellishments. These embellishments make all the difference between plain uninteresting and amateurish strumming and the polished performance of the advanced practitioner. Also, they may with discretion be introduced in many pieces played "solo," but *only* in "solo" playing. Never be tempted to introduce any such embellishments when playing from set music with other instruments or in a band. This can have the worst possible effect of unbalancing the *ensemble* and spoiling the rhythm and effect. When playing in a band, play from your music as written according to the idea of the "arranger" of the scores, whose business it is to know exactly what to assign to each instrument to obtain the maximum effect of the piece from the band as a whole.

Make yourselves familiar with the signs so that when they do occur you will know exactly what they mean and what to do.

In my following notes I will give a few examples of double strings and "duo" playng.

I still have many questions addressed to me, which, if my preceding notes had been carefully read, would have answered themselves. Nevertheless I am always prepared and willing to reply to any query that may be addressed to me through KEYNOTES. Indeed, I would much prefer that queries be addressed to me through KEYNOTES rather than personally, because, I take it, the discussing of these points in the columns of KEYNOTES may be interesting to other Mandoline players. Incidentally it will hearten the Editor of KEYNOTES to see that interest is taken in the articles that are being published.

(*Continued from previous column.*)

This, I hope, will justify my remarks concerning the use of the fourth finger in the forming of chords. Although this method may appear to lessen considerably the use of the third finger, let me assure you that this is not the case.

The third finger still has its use in forming 4-note chords, and in playing runs. It is only by continual use that this weak member of the left hand can be strengthened, and scale-playing is the only thing which is likely to give the amount of necessary exercise.

Position Playing.

BY EDWARD FAIRS.

THERE is a doubt which appears to exist as to the use of the third finger of the left hand. More especially is this the case among players whose ability is beginning to carry them past the 5th or 6th fret.

It is generally supposed to be the weakest finger, and in consequence of this fact it is often neglected.

When playing the "open back" Banjo, it is often necessary to form 4-note chords with the left hand, although they are not played as such with the right. I refer more particularly to the style of playing known as the "bass string solo," where the melody note is played on the 4th string and the accompanying notes are played on the remaining strings, the fingers retaining the same position.

It is as well to acquire the habit of playing what could be played as a 3, 1, 2 chord, as a 4, 1, 2 chord, so that the third finger is allowed to remain free, and can be utilised immediately on the C string if necessary.

A great deal can be said against this method, but on the other hand there is much to be said in support of it.

It allows a solo to be played more or less correctly at sight, while with the other method it is sometimes necessary to know the solo thoroughly before the fingers will form themselves quickly and naturally.

The following examples are taken from the "Mountaineers' March" by Joe Morley :—

Try playing the first example forming the chords by using the third finger in place of the fourth, and substituting for the correct method your own fingering on the bass string. The difficulty becomes apparent, and when compared with the next example, which has the correct fingering marked, it becomes an impossibility.

(*Continued in preceding column.*)

A Date to remember! Edward Fairs' Recital at Wigmore Hall, 16th October.

Around the Theatres.

By D. M.

Aldwych Theatre.
ROOKERY NOOK.

ANOTHER winner for the lucky firm of Messrs. Walls and Henson, making their fourth success in three years. Not a bad record! "Rookery Nook" is a worthy successor to "A Cuckoo in the Nest," and seems likely to prove just as popular.

It has been adapted from his novel of the same name by Mr. Ben Travers, who is rapidly proving himself an adept in this particular kind of stuff. It contains excellent material, and is played by a thoroughly capable company, headed by Mary Brough, Ralph Lynn, and Tom Walls, a most mirth-provoking trio.

Farce is always difficult to judge on its first appearance, but one can say unhesitatingly that in a very short time, when the dialogue is speeded up, and the situations follow each other more rapidly than they did on the first night, that "Rookery Nook" is certain to prove an unqualified success.

It is all about a young girl who enters a strange house at night, clad only in pyjamas (what farce worthy of the name doesn't include these attractions). Apparently, she has been more or less thrown out of her own house by a stern step-father for disobeying certain rules, and has wandered through the dew, thereby getting her feet very wet. Finding the strange house unoccupied (the owner having just left it for a short period), she makes herself thoroughly at home, and is just in the act of drying her toes when the rightful owner walks in and discovers her. Being of a kind and helpful disposition, on hearing her tale of woe he offers her refuge for the night, and a pair of dry pyjamas! All very nice and innocent of course, though slightly "inconvenable" as the French have it. But the young man, Gerald Popkiss by name, happens to possess a wife to whom he has been married only six weeks, and who is due to join him in a day or two. He also possesses a truly terrible sister-in-law, Mrs. Twine, who lives in the neighbourhood and who spends her entire time spreading scandal and hen-pecking her miserable little husband. Add to all this a virtuous and narrow-minded "daily help," engaged to look after him by the sister-in-law, and you have all the necessary ingredients for successful farce.

The "daily help" duly turns up at 8.30 the next morning, sees the young woman attired only in pyjamas, and immediately fears the worst. She rushes off to inform Mrs. Twine, and together they concoct a plan to fetch the wife at once, and let her see her husband's misdoings for herself.

Meantime, the poor inoffensive Gerald Popkiss falls deeper and deeper into the mire, and finds it increasingly difficult to extricate himself. Eventually he succeeds, aided and abetted by a cousin of his, Clive Popkiss; who happens to see the young lady in pyjamas, and immediately falls in love with her at first sight—but only after several bewildering situations have followed each other in rapid succession.

Ralph Lynn as the husband is excellent, with perhaps not quite such good material as he had in the previous show, "A Cuckoo in the Nest," while Mary Brough, the "daily help," has a part worthy of her exceptional abilities in that particular line. She is just a scream from beginning to end, and the audience start laughing at the sound of her voice (before she comes on the stage). J. Robertson Hare and Winifred Shotter act well, especially the former. Other less important parts are equally well played, but it is difficult to individualise when all are so good. The scene itself, the interior of a country residence called "Rookery Nook," is a singularly pleasing one. No expense has been spared, and the miniatures and old pewter are worthy of a special word of praise. An excellent bit of stage-management, too, is the car which plays quite an important part in the play.

We congratulate Tom Walls who produced it, and wish him every success.

D. M.

Theatrical Notes.

JACK HULBERT and Cicely Courtneidge will be seen in the early autumn at the Winter Garden Theatre in a new musical play by Guy Bolton. This is welcome news, and we wish every success to this popular couple.

* * * * *

"Lady Be Good" has settled down into a huge success at the Empire Theatre, and is playing to crowded houses every night. This is chiefly due to the efforts of that clever trio Adele and Fred Astaire and William Kent.

* * * * *

When a successor is eventually required to "No, No, Nanette" (which finishes on 2nd October), it will be an adaptation by Arthur Wimperis of a three-act musical play. It will probably have a trial trip in the provinces first, and W. H. Berry will be the principal comedian. George Grossmith will also have a part.

* * * * *

Another musical play to be produced in the autumn will be "Simple Souls," a musical version of John Hastings Turner's novel, in which Evelyn Laye will play the principal part.

* * * * *

Wednesday, 28th July, has been chosen by Dennis Eadie for the first performance at the Royalty of the American play "The Awful Truth," in which he himself will appear.

D. M.

Look out for the new DUOPHONE "Unbreakable" Records!

Monte Carlo.

By DAVID FAIRWEATHER.

"WHAT'S in a name?" asks the poet, in the fatuous way that poets have.

"Everything!" I reply. A rose by any other name might possibly smell as sweet, but had Monte Carlo been christened Wigan, it might even now be the butt for music-hall mirth instead of standing for all that is exotic, alluring and romantic (*sic*).

The Principality of Monaco, into whose coffers the money of optimistic gamblers flows every year in an ever increasing stream, certainly knew their business when they called the place Monte Carlo. Aided and abetted by the highly-coloured and highly improbable masterpieces of Messrs. Oppenheim and le Quex, they have made this "jewel of the Riviera" the most famous resort of its kind in the world.

Year after year "the world that amuses itself"—you have to look very hard to realise that they really *are* amusing themselves and not being profoundly bored—drifts to the Côte d'Azur with but a single aim:—to spend the largest amount of money in the most ostentatious possible manner. That they achieve complete success is proved by our popular illustrated weeklies from November to March.

Of course, you will be told that "Monte Carlo is not what it was in the old days." But what place is? For that you must blame the topsy-turvy state of the world to-day, and the unaccountable way in which a short-sighted Providence has seen fit to distribute wealth.

It is tragic to reflect that this beautiful spot should be the scene of so much vulgar display. One is continually struck with the aptness of the line" where every prospect pleases, and only man is vile," and for "man" read also "woman," for the bejewelled harridans and their attendant sycophants are a byword on the Riviera.

In this land that flows with silk and money it is considered the height of bad form to grow old gracefully, and so one sees many unconsciously pitiful sights. However, it is not difficult to see the funny side of it all, given observation and a sense of humour.

* * * * *

Everyone has seen photographs of Monte Carlo, but no mere reproduction can convey the overwhelming beauty of the surroundings. Nor can a pen-picture do justice to the grandeur of the mountains that form a majestic background, to the deep blue of the Mediterranean or the wealth of flowering trees and shrubs that flame in the gardens along the coast from Cannes to Mentone.

The best time to arrive at Monte Carlo is at that strangely luminous hour between sunset and nightfall, when the lights have sprung up all around, but the atmosphere still retains the suggestion of lingering daylight.

Rounding the bend in the road at Cap d'Ail, you suddenly catch sight of the enchanted land, nestling at the foot of the mountain and stretching right out to the headland where the Prince's palace is situated. Thousands of lights are twinkling, and prominent amongst them are the red and green lights of the harbour below and the blaze of the Casino at the top of the hill.

Nine out of ten people make a bee-line for the Casino on arrival at Monte, so why be the tenth? After the preliminary formalities you are ushered into the rooms, made familiar to the man in the street by countless stories and romances.

Two things strike you in the first few minutes. Firstly, the terrific heat, and secondly, the complete absence of those mysterious thrills that are to be encountered on every page of a Monte Carlo novel.

Where are those scarlet adventuresses and spies, who breathe chypre down the back of your neck as they hand you the secret documents of Ruritania?

Where are those Bolshevik emissaries, desperadoes and haggard *roués* and all the other paraphernalia associated with the place?

Where, indeed! There are many queer specimens of every conceivable nationality, but they are far too busy following up their pet systems on "colours" or "middle and last dozens" to think about blackmail and espionage. Look at that sinister, black-moustached villain over there! He is taking down each winning number and making a mass of calculations that resemble a logarithm-table, all in order to discover which numeral he is going to select for his ten-franc stake in half-an-hour's time!

Life is full of disappointments!

* * * * *

No article about the Côte d'Azur can be considered complete without a reference to the lounge-lizards and their employers. A lounge-lizard is one of those slim, spineless young men who act as dancing-partners to ladies of uncertain age but emphatic bank-balances.

They are to be found in London, Paris, New York and every other city, but nowhere are they so unpleasantly conspicuous (or so conspicuously unpleasant) as on the Riviera. There they flourish like the bay-tree, amassing many thousands of francs at the loss of merely their self-respect—an infinitesimal loss in the majority of cases, one would say.

Any amount of money can be picked up during the season, for the number of foolish old women who desire to dance is truly astounding.

But it must be admitted in all fairness that lounge-lizards earn their money. Even five hundred francs seem utterly inadequate as a fee for propelling sixteen stone of adipose tissue round a ballroom before the half-amused, half-contemptuous eyes of the world.

Further, it must be a trifle galling to sit at a table while the dear lady openly pays for everything, and finally to receive some notes from an elaborately diamanté handbag in front of the whole assembly. We do these things more artistically in London!

However, the only thing that could disconcert a lounge-lizard is the possibility of the francs not being forthcoming. It is all a matter of money at Monte Carlo. Money, MONEY, MONEY!

That is the "keynote of success" on the Côte d'Azur.

Correspondence.

CLASSICS ON THE BANJO.

Toronto 6, Canada.
18th June, 1926.

Editor of KEYNOTES.

SIR,—In the May issue of your interesting publication I noticed a letter signed "Dudley Arthur" in reference to the Banjo and its limitations regarding the successful rendering of classical music.

Had the letter been from the pen of one prejudiced against the Banjo, I should not have been surprised, there being so many people with the idea that the instrument is only fit for making plinkety plunk sounds, and nothing more. But coming from one who confesses to being an enthusiastic player, is astonishing to say the least. I have no doubt whatever that Mr. Arthur means well, and imagine it is due in great measure to his enthusiasm for the Banjo as he understands it, coupled with the sort of music which some are pleased to term "typically Banjoistic," a great deal of which has undoubtedly been the means of retarding the development of the Banjo's possibilities in reference to classical music. Every instrument undoubtedly has its limitations, but I think no one has reached that point of perfection on any of them as yet. Did not Liszt reach a standard of execution on the Piano which few would have thought possible? The same applies to Paganini on the Violin, to mention only these two out of many names with which to conjure. The writer has heard many very good players of the Banjo, rendering various styles of compositions, including classical, and used to marvel at their wonderful technique, which at that time seemed to have almost reached the pinnacle; then the opportunity came of hearing Alfred Farland, and my ideas regarding the Banjo were completely changed. I was astounded at what he did with nothing more than an ordinary Banjo, in a large hall, and, I might add, no Piano accompaniment. It is well known on this side of the Atlantic, and by some at least in Britain, that Farland's speciality is classical music of the highest type, and his rendering of it has only to be heard and understood to be appreciated and marvelled at.

I am sure if Mr. Arthur had the pleasure of hearing this phenomenal artist, he would be one of the first to admit having underestimated the possibilities of this wonderful instrument. Farland is undoubtedly in a class by himself, and worthy of a place in musical history as a master, which will doubtless be accorded him, and yet he realises there are possibilities in the Banjo beyond even his attainments. This I consider is worth a Banjoist pondering over.

Can Mr. Arthur have heard the Banjo played with the fifth string used the same as the others, that is, fingered when above the fifth position? One requires to realise what this means in the hands of an artist like Farland, to whose playing this applies in almost every number. The writer knows of no other doing this successfully; indeed, it used to be, "and to some extent still is," impressed on the beginner that the fifth "or thumb string" is never fingered. Farland now plays, of course, with the plectrum. He also uses a twenty-nine fret fingerboard, and it is dazzling to

(*Continued on page* 469 *Col.* 1.)

The Guitar.

ITS SELECTION AND STUDY.

BY PHILIP J. BONE, F.R.S.A.

SELECTING AN INSTRUMENT.

PARTICULAR care should be exercised in choosing a stringed musical instrument and especially if it should be one of the fretted family as the Guitar. A very common fallacy frequently expressed by a purchaser is that "Anything will do just to learn on; when I can play then I will have a good instrument." The probability is, however, that with such an instrument disappointment and disgust will arrive and not a better instrument, and acquaintances will be eager to remind one that they knew it was useless to attempt to play—that there is nothing in the Guitar and really it is not worth wasting time on—a statement which, when made persistently to the novice or ignorant, is readily accepted when combined with the manifold difficulties to be encountered and overcome with an imperfect or indifferent instrument.

My personal opinion is, that under ordinary conditions and circumstances what one person can accomplish another person of normal or average ability can do if they possess the three following requisites:

The strong and continued desire to play.
A playable instrument.
A good teacher.

This strong desire to play is the first and most important factor, for without it, nothing of importance can be accomplished, otherwise the study and practice, instead of being a pleasure, will be irksome. The child *sent* to its music lesson and *forced* to practice against its desire, is usually a musical failure; not only so, but when under a disinterested teacher a positive dislike for the instrument and music generally may be generated in the pupil. This desire can be cultivated, in many instances, by musical parents or friends or by hearing good players under favourable conditions and it is the teacher's duty to foster and encourage its growth.

A PLAYABLE INSTRUMENT.

Now when I say a playable Guitar, I mean one that is well constructed, sound and perfect and, above all, strung and adjusted properly; this is not necessarily an expensive instrument.

A GOOD TEACHER.

The teacher is of the utmost importance, being equal to that of possessing a playable instrument, for the teacher can make or mar, and it will require a greater desire to succeed when the pupil is under a disinterested teacher. A skilful performer is not necessarily a good teacher, often the reverse, for how frequently we find the *virtuoso* and highly accomplished player too excitable, impetuous and impatient. The *virtuoso* realises no difficulties inherent to the beginner; it is almost impossible for a *virtuoso* to lower himself to the elementary stages of such, and so he cannot appreciate the many difficulties and obstacles in the preliminary stages of study. To him all is so simple that he does not realise that all first exercises should be most carefully chosen and graduated, that the little finger of the left hand should not be brought into acquisition at

Continued on page 461 *Col.* 2.)

Reminiscences. IV.

By J. P. Cuninghame.

IN 1920 I again went abroad for two years and on arrival back in 1922 I was met at Southampton by Mr. R. Tarrant-Bailey and family, who had come down from Bath complete with whooping-cough, and we motored straight to Salisbury to see Morley, who played to us, and I must say it *was* refreshing to hear him once more after two years of listening to nothing but my own attempts.

For the next few months I played with Mr. Bailey's Banjo Band and we had many pleasant evenings. I think this was the first serious attempt at playing *Banjo* tunes for dance work, for we used to play a great many of Morley's tunes, which always proved very popular. It was after my arrival from abroad this second time that I noticed the tremendous strides made by Mr. R. Tarrant-Bailey, junr., not only in his playing but in stature; I found I now had to look *up* when talking to him instead of *down* as before.

In 1923, when I came to London to live, I began to experience trouble with my right hand. I had been having a certain amount of trouble with this hand for some time, but it had not caused me any serious inconvenience. This time, however, I experienced a certain amount of pain as well as difficulty in playing.

I therefore went to a specialist, who asked me if I was using my right hand to any great extent. I told him I played the Banjo, whereat he made the usual remark that he thought *that* was played with a piece of steel or something of the sort. However, when I informed him that the Banjo was played with the fingers he told me he was afraid I should have to give it up for a year or two, as the excessive exercise of the right hand was undoubtedly drawing the rheumatism from other parts of my body into that hand. As this specialist had very successfully treated me and operated on me during the war I had enough faith in his judgment to realise I had better take his advice, so very reluctantly I put the Banjo aside.

I did not want my Banjo to remain in its case and not be used for any great length of time, so I sent it to Bath with a request that Mr. R. Tarrant-Bailey, junr., would play it and he used it for nearly two years.

At this time Morley was living in London and although I went to see him once or twice, when he played to me I always had such an intense longing to play that I thought it best to keep away from him —for a time anyway.

Just after this he went back to Salisbury.

In 1925 I thought my hand was so very much better that I decided to give the Banjo another trial; so I got it back from Mr. R. Tarrant-Bailey, junr., and commenced all over again. This was hard work—and still is—as I have been troubled on more than one occasion lately with rheumatism in my hand; I am, however, having electric treatment now and am beginning to feel some slight benefit and hope to be able to continue with the Banjo for my own amusement.

I feel these few notes would not be complete without some reference to Mr. Alfred Weaver, who might well be described "The Stradivarius of the Banjo." My own Banjo was made by him forty-eight years ago and with the exception of the change of vellums, it is no different, constructionally, from when it was originally built. Weaver is a personality in the world of the Banjo and he seems to impart some of that personality and individuality to each of the Banjos that leave his little work-shop in Long Acre. I frequently visit him in his little work-shop and listen to anecdotes and stories of the old players, which are intensely interesting. In this little work-shop he and his son build the Banjos which have made the name "Weaver" famous.

During my period of inactivity Mr. R. Tarrant-Bailey wrote me about his new scheme for a Banjo Club, which seemed to me just what was needed. This was in 1924 and the Tarrant-Bailey Banjo Club was formed that year and will go down in Banjo history as being the first club of its kind and the one on which subsequent clubs have been modelled. I have attended various meetings of this Club and although I was appointed its official lecturer at the commencement, I am glad to say I have never been asked to "hold forth." It seems to me that this type of Club is most satisfactory; one has only to attend a meeting at Bath or of the Keynotes Club in London to be convinced of the soundness of the scheme. Such Clubs have already done a great amount of good for the Banjo and should accomplish a very great deal more in the future.

They deserve the support of all lovers of the Banjo and my great wish is to see a number of such Clubs flourishing as they should do, and I should like to see a feeling of good-will and friendliness among the various Clubs, without which the Banjo is bound to suffer. Life is short enough and during our time it is for each of us to do what we can to further the cause of the Banjo and to lift it from the rut in which some misguided people have forced it.

(*Continued from page* 460.)

the outset, but wait a little while until the others have become strengthened. He undoubtedly possesses executive ability, but may be unable to impart his knowledge.

It is not wise to make the fees the only consideration when selecting a teacher, nor is it wise to compare those of one teacher with another; in these cases comparisons are not only odious but misleading. Fees in certain cases may appear expensive, but the prime factor is the value received, viz., results. Whatever the fee paid to the person who is a teacher, in name only, is not so much that it is wasted and useless; but what is of far greater consequence is the lost time, opportunity and disappointment usually experienced after being under such a teacher. To be able to impart knowledge, excite interest, create enthusiasm for the instrument, to encourage the pupil, and simplify the difficulties should be the aims of a good teacher.

To be continued.

Ordinary Banjo Exercises.

By Claude Day.

THE theme of this article may not at first sight appear to be in keeping with the subject of Banjo Exercises, but it is at the present time—in my opinion—a matter to which banjoists should apply their consideration.

The matter I refer to is that of Syncopated rhythm, which, although regarded by some as merely a modern craze, is really quite a fascinating study. It is, just now, one of the most popular public tastes, and its popularity appears to be on the increase instead of waning. It creates the tendency to dance, and imparts an attractive lilt to what might otherwise be a commonplace and uninteresting tune.

Lately, by the industry and careful attentions of men who have made a close study of this particular style of music, we have seen a very great improvement in the quality of dance tunes now being played. The progress from the crude and noisy tunes which were the first attempts by inexperienced players to attract the attention of the public to something new, has been marked by a growing desire to attain a subtle refinement and perfection.

Now we have melodies carefully arranged by competant musicians in which theories of harmony have been studied from the point of view of the modern instruments which are employed in the rendering of them. The first class bands are trained to a fine pitch of efficiency and understand thoroughly the art of producing a rhythm that induces people to dance to their faultless tempo.

The possibilities of the Banjo for syncopated music have been realised by dance bands, and it forms the foundation for the rhythm. The dance band banjoist must of necessity use the plectrum, owing to the fact that few players could produce and maintain with the fingers the necessary volume of tone to blend adequately with sundry saxophones, trumpets, trombones and drums, etc. Apart from this, it is not every tune which could be effectively arranged for finger playing, and there are so many new numbers constantly being published that it would take a player all his time to keep pace with them. In addition, the usual function of the banjo in bands is merely to produce the rhythmic accompaniment of chords, whilst the other instruments supply the melody, counter melodies and general effects. Obviously a job more suited to the plectrum than the finger player.

Even so the function of the Banjo is a most effective one, and I see no reason why this particular style of music should not be studied for solo purposes and cultivated for finger playing.

A syncopated melody carefully chosen and arranged on the lines of some of the best of the modern dance tunes is wonderfully effective on the Banjo. The breaking up of the tempo must not be overdone or it becomes nothing else than burlesque and quite unmusical, but by judiciously placing emphasis on certain notes not generally accented the melody assumes a livelier character than it otherwise would have and becomes infinitely more attractive.

The trouble is, of course, that there is so little literature of this kind published for the Banjo, and until more is obtainable we must make the most of what there is and endeavour to train ourselves by making the best arrangements we can of the popular tunes at our disposal. The only melodies which should be treated in this way are the modern dance tunes which are intended to be varied by the individual player. Of course no one would think of syncopating or attempting to alter in any way regular Banjo music composed by our well known writers. It would be absurd to think of modifying or altering any of Morley's wonderful tunes. No one could possibly improve the rhythm of any of his solos, but there is plenty of adaptable music to be found amongst some of the recently published dance numbers, and in most of which it is necessary to liven up the tempo by adding a syncopated beat here and there.

I know of no finer practice for the strengthening and steadying of the right hand fingering than passages in which broken time is introduced. The fingers have to pick the strings with utmost precision, otherwise the whole effect is spoilt.

The exercise in this month's music supplement is intended for the strengthening of the right hand fingers for the purpose of rhythm. It should not be played fast but at a steady pace, taking special care to give the dotted notes their correct value.

Solos that come to my mind, in which we have excellent examples of this style of playing are Morley's "Jogging Along," "Banjo Diversion," "Thumbs Up," "Palladium Rag," among others, all of which are worth an enormous amount of practice to attain that perfect rhythm which is so vital to their true interpretation.

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Oh, Boy ! what a Girl ! Buy yourself a Broom.
Keep your skirts down Mary Ann. Comin' Home.
My Ukulele and Me. Lillian.
My Sugar. Mamie.
Too Many Kisses. Rose of St. Mary's.
Smile a little bit. Dinah.
Have you forgotten Yvonne ?
In the Gloaming of Wyoming.

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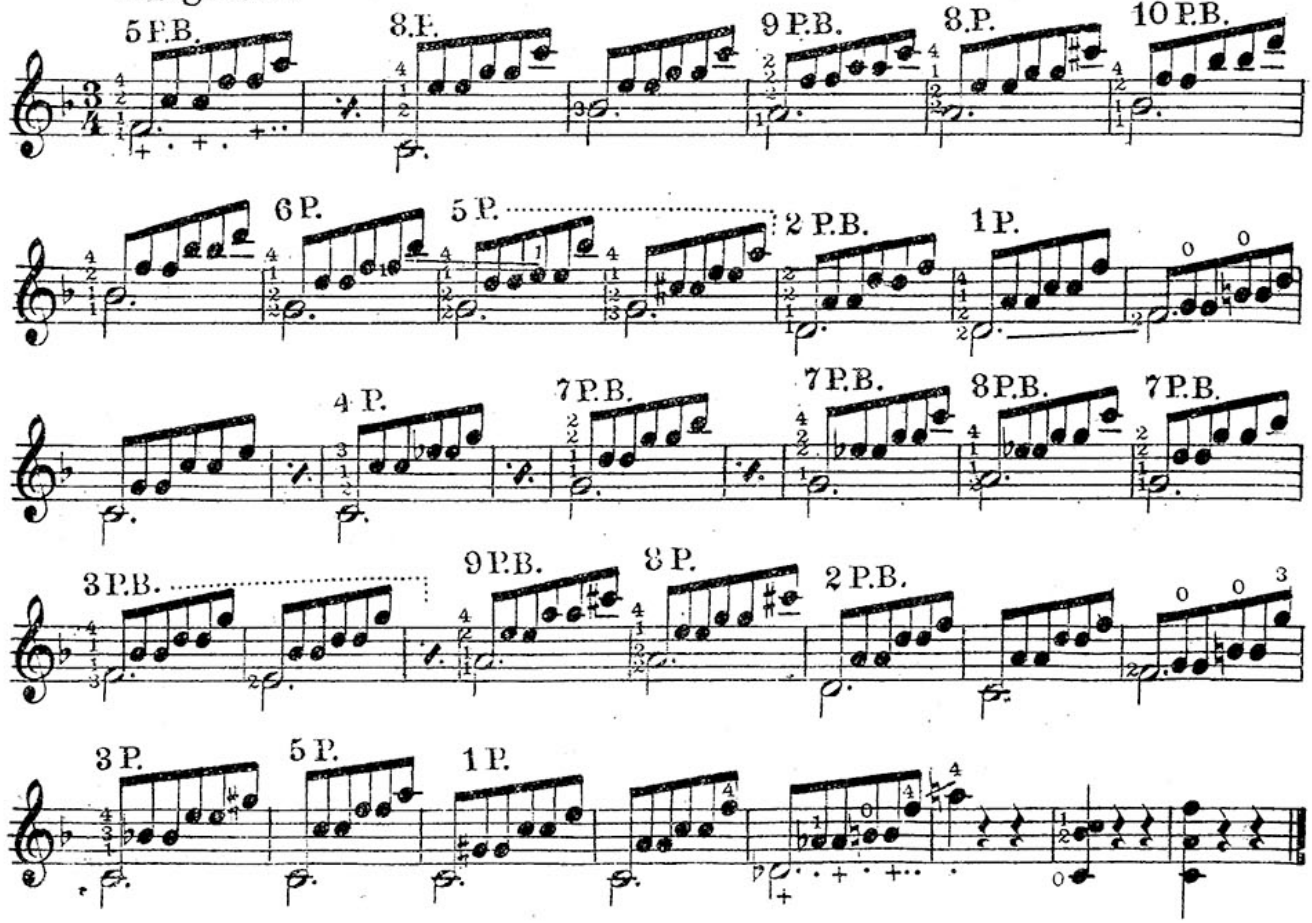


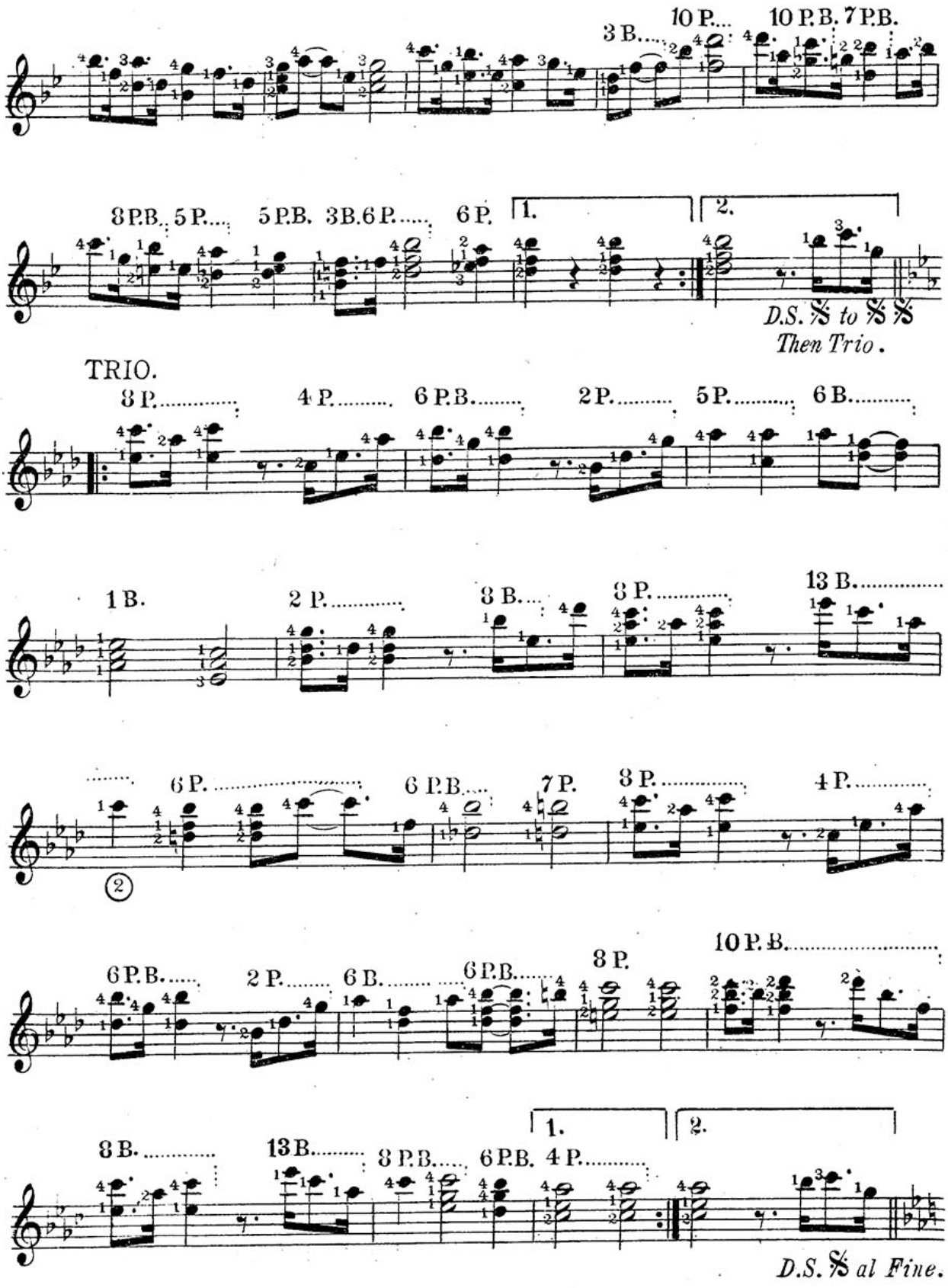
ORDINARY BANJO EXERCISES.

CLAUDE DAY.

Fret-work.

BANJO SOLO.

CHAS. H. STAINER.


3 B.
10 P.
10 P.B. 7 P.B.
8 P.B. 5 P.
5 P.B. 3 B. 6 P.
6 P.
1.
2.
D.S. 𝄋 to 𝄋
Then Trio.
TRIO.
8 P.
4 P.
6 P.B.
2 P.
5 P.
6 B.
1 B.
2 P.
8 B.
8 P.
13 B.
6 P.
6 P.B.
7 P.
8 P.
4 P.
2
6 P.B.
2 P.
6 B.
6 P.B.
8 P.
10 P.B.
8 B.
13 B.
8 P.B.
6 P.B.
4 P.
1.
2.
D.S. 𝄋 al Fine.

Trip away.

MANDOLINE SOLO.

KARL SABINI.

p marcato
ff
f
1.
2.
acelerando.
f ff f

Alla Mazurka.

GUITAR SOLO.

ASHTON JEFFREE. Op. 58.

Tempo di Mazurka.

Correspondence.

New Malden,
Surrey.
19th July, 1926.

To the Editor of KEYNOTES.

CLASSICS ON THE BANJO.

SIR,—The reply of "Partenopea" to Mr. Dudley Arthur's letter in the July number of KEYNOTES is, I think, a little beside the point, as it seems to me, no matter what instruments of the Banjo family are introduced, it will not increase the popularity of the instrument by getting out of its depth in attempting music which the legitimate orchestra can do so much better. But why copy when there is so much of its own typical music which can be orchestrated and rendered, as only the Banjo Band can give it.

There has certainly been great progress in recent years, but in my opinion this is due to composers like Cammeyer, Morley, Grimshaw and others knowing exactly what is required, and who are still writing with fresh and pleasing effects.

I do not think that Mr. Dudley Arthur mentioned any style of playing, but possibly he, like myself, uses the plectrum as well as the fingers.

In conclusion I would like to pay the highest tribute to Mr. Marsh and his following for giving us such real treats, and if others like the classical, I shall be content with a few characteristic numbers sandwiched in between.

I am, yours faithfully,
H. CROMWELL
(*A Player for 32 years*).

Scranton,
Penna.

To the Editor of KEYNOTES.

DEAR SIR,—It may interest readers of your excellent publication to hear of the New York Music and Trade Convention concert held recently in New York.

The idea of the concert was mainly to demonstrate to the public the attraction and charm of plectrum instruments, and the audience was strong in its appreciation.

Amongst the well-known players who performed were:—Fred Van Eps (five-string Banjoist), John Martel (tenor Banjoist), Samuel Siegel (Mandolinist), W. E. Foster (Mandocellist), Berthe Georges (Harpist), Banjo Bill Bowen (plectrum Banjoist), Serenaders Orchestra, Inc., and Serenaders Banjo Club.

The New York Serenaders played the orchestral items with splendid feeling and finish, and the concert has undoubtedly helped to kindle and maintain interest in plectrum instruments.

With compliments to staff of KEYNOTES, which I read each month with much interest.

Yours truly,
R. W. CAWLEY.

AN APPRECIATION FROM NEW ZEALAND.

Chingaiti,
North Island, N.Z.

To the Editor, KEYNOTES.

DEAR SIR,—May I say how much I look forward to KEYNOTES arriving each month? To a self-taught struggler, 250 miles from the nearest possible Banjo teacher, the assistance received is inestimable.

May I hope that at some future time you will go into the question of keeping a Banjo in proper trim—that is, starting a series on strings and bridges (for both open and zither types), and different sized vellums.

Also one would like to hear the opinion of experts on the Resonator, which seems to be much advertised. Does it improve tone from a solo point of view or is it merely an increaser of noise for dance purposes?

There must be numbers of others in various colonies who are in the same position as myself. I do not know of any firm in New Zealand who has an expert capable of doing repairs to Banjos—in fact, judging from the trash exhibited for sale even in reputable music shops I don't think any of them know the first thing about a Banjo!

The prices here are 150 per cent. higher than in England and the instruments I have looked at have been "Yankee tripe."

How one envies those who are able to join the KEYNOTES Banjo Club. The thing that amazes me is that the membership is not ten times larger. Those who are sitting on the fence should try a couple of years out here, and then you would be unable to keep them out if you wanted to!

Good luck!

Yours faithfully,
R. W. W.

Boston,
Mass.

To the Editor, KEYNOTES.

DEAR SIR,—I should like to express my appreciation of your 15-guinea Zither Banjo. It would be impossible to buy an instrument of similar quality here for less than twice the amount of money in dollars.

Many friends have told me how much they like the tone of my Banjo, which has given me complete satisfaction from the day I received it.

Congratulations on the increasing interest of the reading matter in KEYNOTES.

Yours truly,
L. M. L.

(*Continued from page* 460, *col.* 1).

watch his execution at the higher positions. Mr. Arthur, I presume, is a finger player, as most five-string Banjoists in Britain appear to be, from reading matter I have had from that country. It is not possible to get the effects in this style of playing, including "sostenuto," as is possible with sustained harmony and plectrum duo style. In the latter style the limit seems to be well in the distance as yet, and it is up to the Banjoists to discover the possibilities of their instruments, rather than being ready to admit that classical compositions are beyond the scope of the good old Banjo.

D. CRES.

"Keynotes" Banjo, Mandoline and Guitar Club.

REPORT OF MEETING—12TH JULY, 1926.

THERE were present forty-five members and friends, and considering the terrific heat of the evening the enthusiasm of volunteer players was remarkable.

We must first of all apologise for an error that appeared in the report of the June meeting in last month's KEYNOTES. By an oversight the list of players included in the report was that of the players of the *May meeting*. Accordingly, below will be found two lists; firstly that of the meeting on 14th June, and secondly that of the meeting on 12th July.

MEETING 14TH JUNE, 1926.

Mr. G. Searle..	"Comical Coons"	..	*Grimshaw.*
,, C. N. Whittle	"Sunflower"	..	*Ossman.*
,, W. D. Berry	"Albumblatt"	..	*Cammeyer.*
,, O. Goldsmith	"Bagpipe Patrol"	..	*Morley.*
,, H. M. Perkins	"Handy Jack"	..	*Cammeyer.*
,, W. Bell ..	"Fooling the Frets"	..	*Grimshaw.*
,, G. Bell ..	"Valse Sympathie"	..	*Grimshaw.*
,, A. W. Cornell	"Comical Coons"	..	*Grimshaw.*
,, J. P. Cuninghame	"Gavotte"	..	*Cuninghame*

MEETING 12TH JULY, 1926.

Miss J. Holland	"Gold Diggers"	..	*Morley.*
,, Leathwick	"Niggertown"	..	*Morley.*
Mr. L. S. Davies	"Blue Eyes"	..	*Cammeyer.*
,, H. Davis..	"Coloured Major"	..	*Herring.*
,, E. Davies	"Spanish Romance"	..	*Grimshaw.*
,, C. E. Day	"Minuet"	..	*Morley.*
,, P. Lavender	"Bagpipe Patrol"	..	*Morley.*
,, A. J. Lee	"Greeting"	..	*Willoughby and Walker.*
,, E. E. Nelson	"Palladium Rag"	..	*Morley.*
,, J. H. Pegler	"Gold Diggers"	..	*Morley.*

Mr. Cuninghame was in the chair, and several minutes were read and confirmed.

It is of great interest to record that Mr. Alfred Cammeyer was unanimously elected President of the KEYNOTES B. M. and G. Club for the year 1927.

We had a distinguished visitor present at this meeting in the person of Mr. Ernest Douri, of Brighton. Mr. Douri, who expressed himself as extremely interested in the proceedings of the Club, is forming a Banjo Club in Brighton in the autumn. Many of the rules will be on similar lines to those of the KEYNOTES Clubs, and already an initial membership of thirty has been promised. We extend to Mr. Douri our heartiest wishes for the success of his new venture.

Date of next meeting: Monday, 9th August, at 7.30, when Mr. Bernard Sheaff will give a short talk on a subject of interest to banjoists.

* * * * *

SPECIAL NOTE.

The first annual dinner of the KEYNOTES B. M. and G. Club will be held on Friday, 10th December, 1926, at Pagani's, Great Portland Street, W.

Liverpool "Keynotes" Club.

REPORT OF MEETING 10TH JULY, 1926.

AT the meeting of the Liverpool KEYNOTES Club held on Saturday, 10th July, 1926, there were sixteen members present, and a splendid selection of solos, duets, trios and band items were played.

From the following items it will at once be seen what a wonderful start has been made, and it is plain that the Liverpool Club is going to be a huge success.

Concerted and Band items: Selection from "No, No, Nanette," "Bonnie Scotland," "Park Crescent," Medley of Fox-trots, "Tattoo," "El Capitan" March.

Solos, Duets and Trios: "Tune Tonic," "Rugby Parade," "Yearning," "Fascination," "Gold Diggers," "Save Your Sorrow," "Carallotta Polka," "To the Front," "Dallas Breakdown," "Toy Drum Major," "Cromartie," "For the Flag," "Tin Can Fusiliers," "Beretta Medley," "Masquerade Dance," "La Marguerite Waltz," "Ukulele Lullaby" and "Band Parade.'

The following members were present:—Messrs. Armstrong, Ashcroft, Askey, Bretherton, Clark, Collins, Dudman, Johnson, Lewis, Moulton, Richards, Riley, Roberts, Scarisbrick, Springer, and Williams.

All lovers of the Banjo in the neighbourhood of Liverpool should hasten to support their local club. Although we are still in the middle of the holiday period the autumn will soon be here and then the long winter evenings, when time is apt to hang heavy on your hands. That is when an evening spent in the company of those with the same interests and enthusiasm as yourself is going to mean a great deal.

Make up your minds now, and drop a line to Mr. A. E. Lewis, the organiser of the Liverpool KEYNOTES Club, at 59, Beaumont Street, Liverpool.

Watch KEYNOTES every month for reports and items of interest from the Club meetings.

"Keynotes" Club Concert at the Y.M.C.A.

THAT the KEYNOTES B. M. and G. Club is attracting the interest of the people outside the actual membership is becoming apparent.

Our Meetings at the Y.M.C.A., Tottenham Court Road, have aroused much interest amongst the members of the Y.M.C.A. itself, who have heard the sound of music and enquired about the club and what it represents.

The result is that the Y.M.C.A. have specially requested that the Club should give a Concert in the lounge of the building in October for the benefit of its members and associates.

There will be no tickets issued for this very interesting occasion, and admission will, of necessity, be limited to actual members of the KEYNOTES B. M. and G. Club and branches, owing to the limited accomodation.

The entire programme will be rendered by Club members, and it is interesting to add that Mr. Joe Morley will be present.

Announcement as to the exact date and further details will be made in September KEYNOTES.

This promises to be a unique occasion, so if you don't want to miss it there is a very simple remedy. Join the Club now!

Join the KEYNOTES B. M. and G. Club and keep yourself up-to-date!

"Ballroom Bolshies."

(The following article appeared recently in the "Weekly Dispatch.")

DANCE bands must be put in their places. They play when they like, how they like, and what they like, and these autocrats of the ballroom should realise that it is the dancers themselves who will have the last word in the ballroom."

In these words the manager of a big London hotel supported the complaint of Mr. George Chester, president of the British Association of Teachers of Dancing, that the art of fox-trotting and one-stepping is deteriorating because the bands take too many liberties.

"Only a few nights ago several couples left the ballroom of one hotel, vowing never to return, because the band would suddenly quicken the time in order to enjoy the confusion among the dancers.

"In spite of complaints from the customers and pleadings from the hotel managers, the band persisted in its tricks, and only laughed when the tables gradually emptied.

"The bandsmen think they have the dancers at their mercy because they are not only skilled instrumentalists, but they are also well to do and independent, most of them earning anything between £20 and £40 a week.

"Because their particular kind of talent is so scarce, they are petted and spoiled as if they were film stars.

"One irritating trick common to all modern dance bands is to stop playing in the middle of a dance in order to tell each other stories or to discuss the latest racing prospects. Usually one member of the band keeps playing half-heartedly, but his feeble music is drowned by the unbridled remarks of his colleagues.

"Another trick is to make a 'false start.' Having got everybody on to the floor, the leader will suddenly stop, pretending that his instrument is at fault or that he is playing the wrong tune. Then, when all the dancers are again sitting at their tables, he will start again, and the band will grin contentedly at its own cleverness.

"If several dancers send the leader a polite request to play a little slower, the next number will be rendered like a funeral dirge, and sometimes the band will stop altogether for twenty minutes just 'to show 'em.'

"The other night the five members of a well-known band placed five empty champagne glasses on the piano for everyone to see. As no notice was taken of this hint, the band played slow and fast and stopped and chattered; in fact, did every trick known to bands.

"At last some wealthy—or desperate—dancer instructed a waiter to fill the glasses and for the rest of the evening the dance music was perfect.

"On another occasion the leader of an hotel jazz band was dismissed for playing tricks. The next evening he drove up in a limousine with a party of four, ordered several magnums of champagne, and spent an enjoyable evening complaining to the manager of the food, the waiting—and the new band.

"But the time is inevitably coming when the dancers will have their last word.

"All the 'Bolshie bands' are composed of foreigners—Armenians, Greeks, Lithuanians, and coloured Americans—and the few bands which do their job properly are British.

"And as English musicians are taking up this form of 'art' in increasing numbers there will soon be no room for the spoiled and petted foreigners, for the club and hotel managers will employ British bands for their own sake."

* * * * *

It is a pity that the "manager of the big London hotel" has overstated his case, for his caustic comments have a certain amount of truth in them.

No one who has danced a lot in London can have failed to note the excessive speed of so many dance bands, and although this has been the case for years, nothing is ever done about it.

Truly dancers are a long-suffering race!

They submit to extortionate charges for refreshments, to ridiculously overcrowded floors, and to music played so fast that to attempt to keep in time is to court apoplexy, and yet rarely is a complaint made.

This is probably due to the English dislike of "a scene" or unpleasantness before ladies, and managements, fully aware of this national characteristic which amounts at times to weakness, make the most of it.

There is one prominent dance resort in the West End where 2s. 6d. is charged for a glass of orangeade, 4s. 6d. for a small brandy-and-soda (representing a profit of heaven knows how many hundreds per cent. on the bottle), and 15s. for a jug of alleged cyder-cup. One knows that there are heavy overhead charges, but—"moderation in all things," even dance resorts!

However, the general attitude is, "We came here prepared to be fleeced: we have *been* fleeced. On with the dance!"

But "on with the dance" is manifestly impossible on the crowded floor until the small hours, by which time the band is devoid of tempo and enthusiasm. When will managements cease the iniquitous custom of pushing more and more tables on to the dance floor, until three or four hundred people are massed on a space sixteen by ten?

Then, to crown everything, the band plays a blues in fox-trot tempo, a fox-trot like a one-step, and a one-step like nothing on earth, with the possible exception of a hundred yards sprint.

This does not describe all bands, needless to say, but it is an accurate picture of the average London dance resort of the present time.

Surely the dancers who "pay the piper" are at least entitled to "call the tune!"

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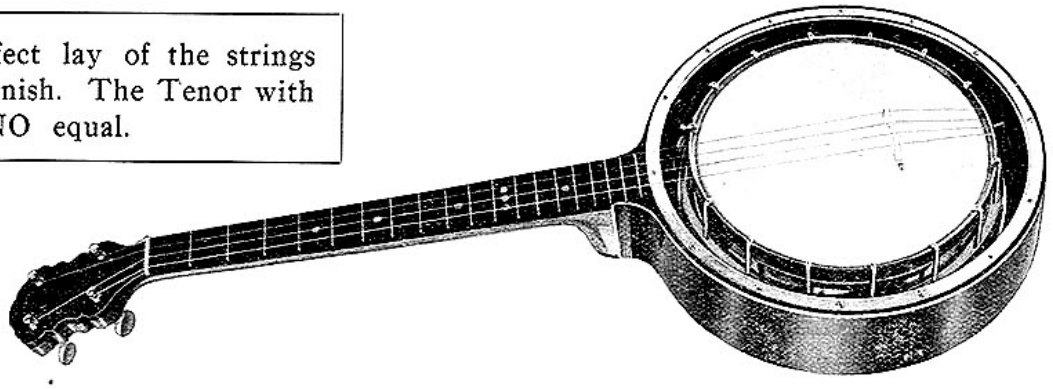

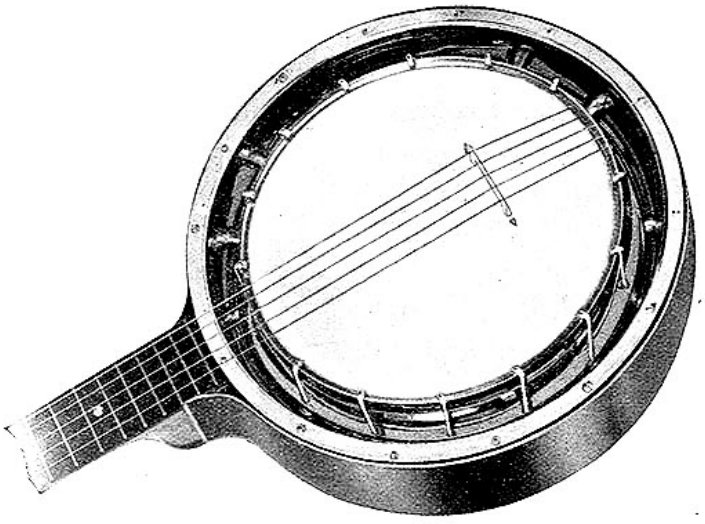

Front view of "G" Banjo.
Note the concave pan mellowing the tone produced. Giving a lasting tone which carries to the farthest corner.

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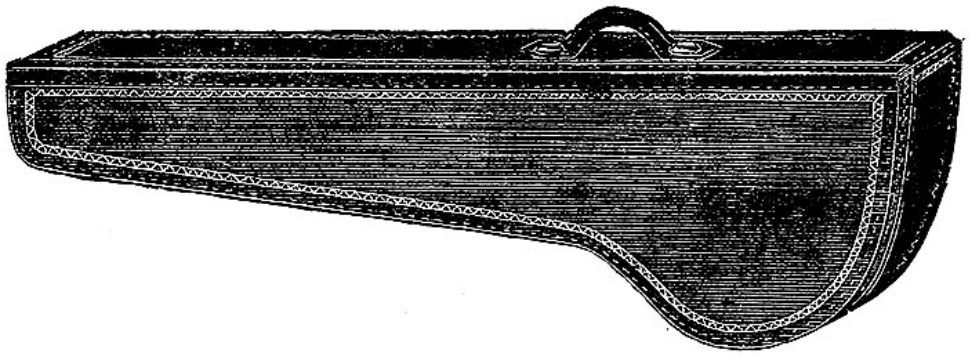

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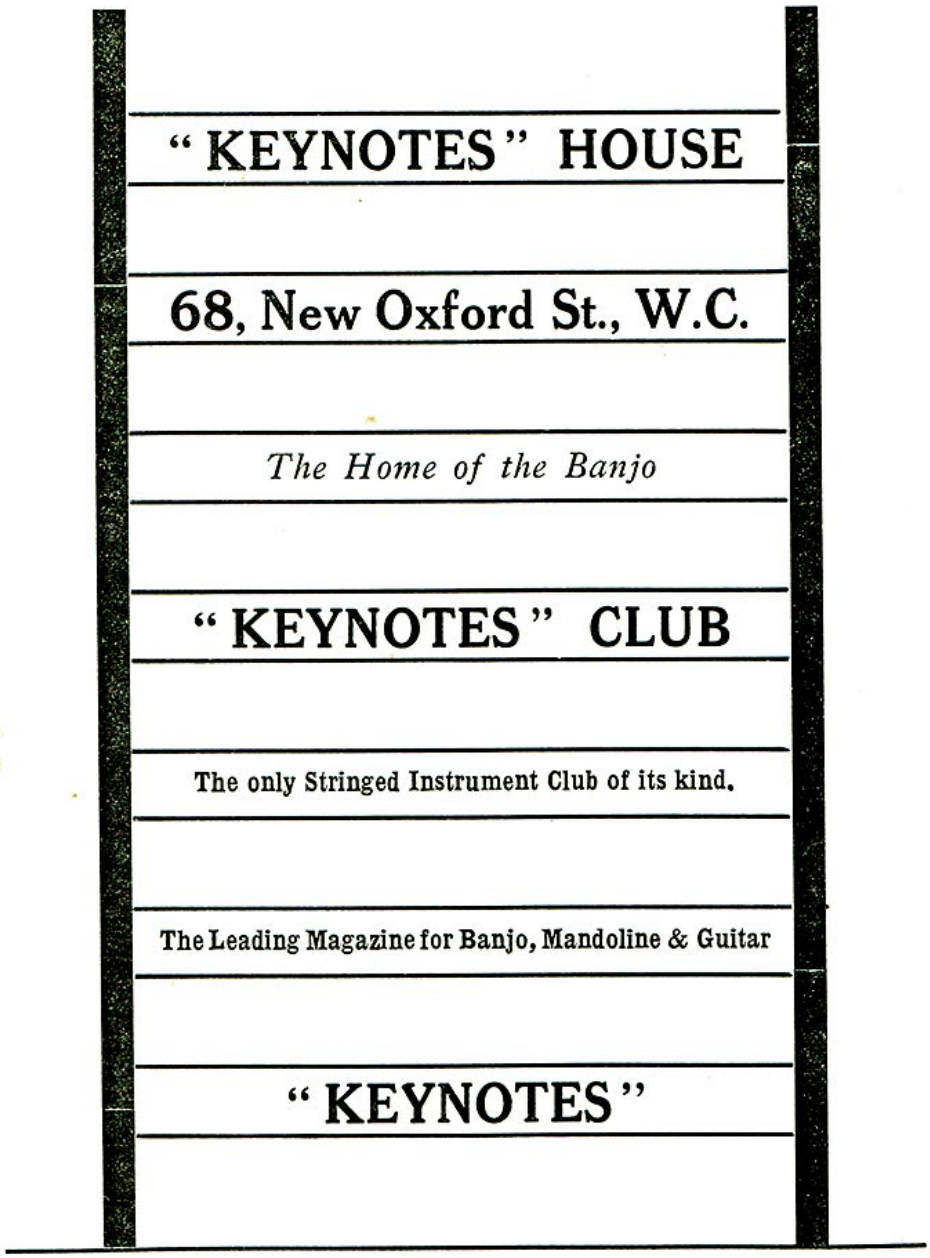
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